



PERFORMANCE ART
NATIONAL REVIEW OF LIVE ART
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It's that time of year again. The National Review of Live Art (NRLA) is back with a week-long hit of artistic adrenaline. And this time it is bigger than ever. Now 26, the NRLA is moving from its recent base at the Arches to the Tramway, which will accommodate its more generous proportions. And what should we expect in 2006? A full diary of sensory overload and the chance to engage with artists from across the globe.

Performance artist Ron Athey returns to Scotland after last year's *Judas Cradle* tour, an operatic exploration of the history of torture. In commissioned piece *Incorruptible Flesh (il luminous)* he revisits a collaborative meditation on his HIV-infected body and the incorruptible bodies of saints. Ten years on, Athey continues the performance without Lawrence Steger, who died in 1999. Meanwhile, *Mapping the Body* will bring together 13 women artists from throughout Asia to address notions of women's art from their source: the female body.

Live art duo FrenchMottershead will be taking on the mantle of NRLA artists in residence for 2006. French and partner Andrew Mottershead have put together a series of events to engage visitors to the NRLA and help the Festival settle into its new home at the Tramway. *A Daily Ritual to Capture the Presence of Everybody* invites members of the public to take part in daily group photographs around the venue. As the images are collected and exhibited, the process of making art is opened up to everyone. FrenchMottershead's work is firmly participatory. 'We take our site as being very much the people themselves,' explains French. 'Our work is about being human and the rituals we take part in all the time. It is not like people who go to see art are better at being a person.' And it is this inclusive attitude that promises to reach out to those who find the thought of live art a little intimidating. (Corrie Mills)